Pride '90 set
Organizers hope for statewide participation in parade, rally

by JEFF ELLIS

Organizers of Nashville's Pride Week celebrations already have begun work on next year's event, according to Penny Campbell, one of the committee's coordinators. The date for next year's parade, rally and festival — which will once again be held at Centennial Park — has been set for Saturday, June 23, 1990.

"The reaction to 1989's events, Campbell said, was "a general feeling that it was a very successful year."

"Although we had problems with [the] movement more this year, we were, all in all, very pleased with the things we did," she said. "I think we'll continue to grow in the coming years. Something can be said about the general feeling that it was a very successful year."

"To attract more people," she explained, "we are planning to have a larger group of people and organizations participate in the parade and rally."

"We have set our goals to have a larger crowd of people and organizations participate in the parade and rally," she said. "We are working to make the event more efficient and effective." She added, "We are also working to make the event more inclusive and to attract more people."
Just like clockwork

**Chattanooga**

**Sundays**

Metropolitan Community Church  Worship service, Unitarian Church. 7:30pm.

**Mondays**

Chattanooga CARES  Closed support group. 8:30pm. Info 615 386-2422.

**Thursdays**

Gay/Lesbian AA  Open meeting, Unitarian Church. 8pm.

**Johnson City**

**Sundays**

Metropolitan Community Church  Worship service, 7pm. Holston Valley Unitarian Church. Info 615 926-4399.

**Knoxville**

**Sundays**

Metropolitan Community Church  Worship service, 6pm. Corner Wesleyan & Lomas. Info 615 321-6546.

**Tuesdays**

Gay Response Knoxville  Circle of Love family and friends support group, 8pm. Info 615 321-6546.

**Wednesday**

Gay/Lesbian Student Union/UTK  Weekly meeting, 6pm. Info 615 321-6546.

**Knoxville's Ten Percent**  Monthly meeting, 2nd Tuesday only, 8pm. 1300 N. Central. Info 615 321-6546.

**Memphis**

**Mondays**

Gay Alternative Hour  Radio show, WEHL-FM 90, 6-7pm.

**Tuesdays**

Gay (Gay Alcoholics Anonymous) Open meeting, 8pm. info 615 321-6546.

**Wednesdays**

Gay (Gay Alcoholics Anonymous) Open meeting, 8pm. info 615 321-6546.

**Thursdays**


**Fridays**

Gay (Gay Alcoholics Anonymous) Open meeting, 8pm. info 615 321-6546.

**Saturdays**


**Sundays**

Agape New Life Church  Sunday School, 9:30am. Info 615 276-1872.

Holy Trinity Community Church  Worship service, 11am. 1216 Forrest Ave. Info 615 726-9443.

Into the Light (Women's Alcoholics Anonymous) Meeting, Memphis Lambda Center. Noon. Info 615 276-7379.

Phenix (Gay Alcoholics Anonymous) Open meeting, Memphis Lambda Center. 8pm. Info 615 321-6546.

**Nashville**

**Mondays**

Nashville CARES  ARCAIDS Support Group, 6:30pm. Info 615 385-1510.

**Thursdays**

Nashville CARES  HIV Support Group, 6pm. Info 615 385-1510.

Vanderbilt AIDS Project  Story and Poetry Support Group (for PWAs), West End United Methodist Church, 6:30pm. Info 615 222-2252.

**Fridays**

Gay Parents Support Group Meeting, MCC. 1st Monday of month only, 7:30pm. info 615 321-2796.

**Saturdays**

Nashville CARES  Men's Support Group, MCC. 8pm. Info 615 321-6546.

**Tuesdays**

Gay/Lesbian-addiction Anonymous Meeting, MCC. 8pm. Info 615 321-6546.

**Saturdays**

Sex Addicts Anonymous Closed meeting for gay men and lesbians, MCC. 5:30pm.

**Sunday**

Nashville CARES  Newcomers Group, 4pm. info 615 385-1510.

**Sunday**

Affirmation  Meeting for lesbian and gay United Methodists, 4th Wednesday only, 7pm. info 615 321-6448.

Gay Parents Support Group Meeting, MCC. 1st Wednesday only, 7pm. info 615 321-2796.

**Monday**

Gay / Lesbian Addictions Anonymous Meeting, 6pm. info 615 321-6546.

**Tuesdays**

Incest Survivors Anonymous  Closed women's meeting, 6pm. info 615 321-6546.

**Wednesday**

Incest Survivors Anonymous  Closed men's meeting, 8pm. info 615 321-6546.

**Thursday**

Incest Survivors Anonymous  Closed women's meeting, 8pm. info 615 321-6546.

**Friday**

Incest Survivors Anonymous  Closed men's meeting, 8pm. info 615 321-6546.

**Saturday**

Incest Survivors Anonymous  Closed meeting, 4th Sunday of month, 8pm. info 615 321-6546.

**Sunday**

Incest Survivors Anonymous  Closed meeting, 4th Sunday of month, 8pm. info 615 321-6546.
BRIEFS

NAMES Project plans final display

SAN FRANCISCO — More than 2,500 volunteers will converge on Washington this Columbus Day Weekend, Oct. 6-8, to make possible the final display of the NAMES Project AIDS Memorial Quilt in its entirety. The display will include more than 10,000 individual three feet by six feet panels, nearly six times the size of the inaugural Quilt Display held in this North Carolina city.

Volunteers are expected to come from all over North America, including the 19 U.S. and Canadian cities where major sections of the Quilt have been displayed during the recently completed 1989 tour. The tour, the second across the continent, has travelled for four months, raising awareness and funds in each of the communities the Quilt visited. Some $200,000 was raised for agencies providing direct care to people living with AIDS.

The focus for volunteers nationwide now shifts to the Washington display, the third and last such display of the Quilt in its entirety. "The Quilt is simply growing too large to continue to be spread out in any one place. However, the NAMES Project is by no means finished," said Cleve Jones, executive director.

"We are increasing the focus on outreach and education in communities all over the country. We will continue to accept panels and display them, but in smaller, more manageable and cost-efficient displays. And we look upon this as a time to reaffirm our original commitment, to continue the Project until the last person who wished to create a panel has done so, and until that last panel is sewn into place." *

Southeastern Conference to meet

RALEIGH — Members of the Board of Directors of the Southeastern Conference for Lesbians and Gay Men will meet here September 29-October 1 for a planning session prior to 1990's Southeastern Conference which will also be held in this North Carolina city.

The board meets twice yearly: during the annual conference and in the fall prior to the next conference. This meeting represents the first time board members have had the opportunity to visit a host site prior to the actual conference.

The region consists of 14 southeastern states from Maryland to Florida and Texas to West Virginia. Board members hail from all areas of the region.

From Tennessee, board members are Lee Land Wyckoff of Mountain Home and Sam Adams of Nashville.

Meetings will be held at the Episcopal Diocese of North Carolina Center. Persons interested in attending the meetings or becoming involved with the conference are encouraged to write P.O. Box 28863, Raleigh, N.C., 27611 or call (919) 835-1209. *

NGRA gets new public affairs head

WEST HOLLYWOOD — Ann Bradley has been appointed director of public affairs for the National Gay Rights Advocates (NGRA), the nation's largest public interest law firm, with an emphasis on cases involving civil rights for gay men and lesbians.

"I am extremely honored to join this outstanding organization," Bradley said. "Now, as a time to reaffirm our original commitment, to continue the Project until the last person who wished to create a panel has done so, and until that last panel is sewn into place."*

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...Pride '90 plans begin

- continued from page 1

The outreach subcommittee, for example, will be in charge of acquiring the support of solidarity groups, as well as encouraging participation in the Nashville event from people in Chattanooga, Clarksville, Jackson, Knoxville and Memphis, Campbell said.

"We'd like to start fund-raising throughout the year," she added. "We hoping to have a fund-raising event planned sometime in the next couple of months."

Campbell said that fund-raising efforts throughout the year will help to publicize Pride Week observances to a much larger audience than in years past.

...film director sentenced

- continued from page 1

publication of any materials," Nixon told Rosten during Monday's proceedings. He faces a maximum 10 years in prison and a $500,000 fine.

The charges against the men resulted from a 1985 complaint filed by the late Richard Kemp of Nashville, who told postal inspectors he had received flyers from Toushin's Chicago-based Bijou Video Sales mail-order business on at least two occasions.

Toushin pleaded guilty in June to two counts of violating federal obscenity statutes.

...McKinney's lover goes public

- continued from page 1

the show's highlights) and sister Ally (the ever-talented Denice Hicks in a powerhouse performance...)

McKinney, 56, a liberal Republican who died in 1987 as a result of AIDS, left a very large estate...
Michael Bennett, the person: hard to find

Michael Bennett with Dreamgirls stars Jennifer Holliday and Sheryl Lee Ralph during rehearsals in 1981. — PHOTO MARTHA SWOPE.

reviewed by SHERRE DRYDEN

The plot of The Education of Harriet Halfield is this: a kind, gentle woman (Harriet) lives for 30 years with Vicky, the forceful head of a publishing house. When Vicky dies, Harriet opens a women's bookstore in a working-class neighborhood and, more or less by accident, and certainly without expecting to, comes out.

Grieving for her lover, starting an adventuresome new business, being independents for the first time ever (Harriet's father and brothers controlled her life before Vicky came along to take over), finally recognizing and coming to terms with her lesbianism, coping with the results of coming out to friends, family and strangers — these few months in Harriet's life are such exciting times, so full of opportunity for an involving story and compelling characters. Instead, Harriet is merely a mouthpiece for Sarton's comments on lesbians, gay men, homophobia, coming out, AIDs and the view of ethnic diversity. The other characters are "types," convenient subjects for Harriet's commentary or evidence that, indeed, what she says is true.

Harriet's stance is that love and commitment, even to the point of sacrificing self, are the best goals. Women, because they value love over sex and are monogamous rather than promiscuous, are superior to men, who value sex and are promiscuous.

Thus there is a hierarchy of moral superiority with lesbians, because they are women who love women, at the top, heterosexuals somewhere in-between, and gay men, because they are men who love men, at the bottom. Commitment to the other (love and monogamy) and commitment to the self (sex and promiscuity) are seen as dichotomous, rather than continuous.

There is little subtlety in the articulation of this philosophy — Sarton simply has Harriet say what she thinks, then brings in a few case studies to support her view.

Harriet's friend Eddie has AIDS, which she interprets as punishment for his refusal to be monogamous even though he had a loving and committed partner. Her brother Andrew's lonely, loveless life is a direct result of his preference for anonymous sex, which is in turn described as characteristic of all gay men. ("On the whole, gay men do not lead exemplary lives.") Only when they commit to helping another as a sacrifice to himself does Andrew achieve any kind of fulfillment. Harriet refuses help when Martha Blackstone decides to have an abortion, but does assist with the reunion between Martha and her abusive husband.

Additionally, Harriet tells us, homosexuals, particularly "normal" ones, should come out if they can, both to give moral support to other homosexuals and to show the world how we really are. When an old friend asks why she makes herself visible, Harriet responds: "Because I am comparatively safe and because I am not the stereotype...I am not young. I am...don't laugh — a 'lady.' So can't you see that I must stand up for the hundreds of women who don't, who don't want to because for them the risk is too great?"

Racial, ethnic and class diversity are to be valued (although there are some disturbing unspoken messages about appropriate behavior for the diverse). Power is something to be handed over to others. Oppressed people have solidarity because of their mutual oppression, even if they are oppressed for different reasons ("I can identify for the first time with any persecuted minority and...I know it is absurd, but I am proud of being in the front line.")

Some of what Sarton says is, of course, true. Or, it is the politically correct truth. Some of it I do not agree with, others will. Some of it is astounding (I think of Martha Blackstone and Eddie.) This is not what I find fault with.

What I wonder is why Sarton felt it necessary to present these opinions as fiction? Harriet is little more than a puppet. Conversations read like essays, rather than dialogue. Harriet's thoughts, presented as first-person narrative, fill most of the book:

I can't believe that David has broken her [Martha] up, but there seems no other possible explanation, unless a stranger attacked her in her apartment. I am in no way prepared to meet this. In fact I am terrified of saying anything for fear it may be way off the beam, so I drink my coffee. One part of me is saying, Why do I let myself get involved with people I don't really like? Because, I answer myself, pity is the trap. I remember the first day she came and started almost at once to complain that she did not want children, that her work must come first. I could see her distress, but somehow I believed me that she was willing to talk to perfect strangers about it. Am Blackley, the handsome black woman with two little girls, bad been there another day when Martha was complaining, I remember, and laughed about being quite content to be a housewife.

Instead of writing this boring, and occasionally offensive, novel, Sarton would have better spent her time recording her own (not Harriet Halfield's) reflections on being a lesbian.

Previews

Books to come

compiled by SHERRE DRYDEN

Ackerley: The Life of J. R. Ackerley

Ackerley was a complex, contradictory and combative character, and a fierce champion of personal freedom. Parker presents Ackerley as a promiscuous homosexual who spent much of his life in the often frustrated pursuit of the "ideal..." continued on page 6
**Sanctuary***

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*Sanctuary. By William Faulkner, Random House.*

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and his death from AIDS-related causes.

One Hundred Years of Homosexuality and Other Essays on Great Love. David Halperin. New York: Routledge, 329 pages, $39.95, $14.95 paper, December.

Halperin's subject is the politics of male

and female culture in ancient Greece. He provides
detailed discussions of pederasty, male prostitution and heroic companionship. Arguing that the modern concept of "homosexuality" is an inadequate tool for
the interpretation of sexual life in antiquity, Halperin offers an alternative account that emphasizes "the cultural poetics of desire."


A second edition, with fifteen new stories, of the lesbian classic published almost a decade ago.


A collection of essays, interviews, speeches, articles, letters and journal entries. Each of the 35 contributors identifies herself as lesbian, each explores how that self-definition affects all of the other aspects of her life.


Grahn offers a selection from little-known Stein works including Marguerite and the Novel of High Life and includes three essays containing practical hints on how to really read Gertrude Stein.


What sort of heroine does a lesbian novel have, and to whom does she appeal?


Seymour reveals new information to illumine the web of relationships surrounding Henry James in his final years.


A revised and expanded collection of essays, stories, memoirs, poems and interviews. The writers talk about what it means to be a lesbian and a Jew; a feminist and a Jew; a Jewish writer and a political activist.

Fiction and Poetry


Maddie Elvert is a fashionable member of English society in the early nineteenth century who also leads a secret life as highway robber. Her world becomes threatened when she falls in love with the beautiful Allie Sifton.


The story of two women—Imogen, a small town school teacher, and Sarah, her former student who comes to her for sanctuary from her bating husband. When their illicit relationship is discovered, they are forced to leave their small Pennsylvanian coal town for the anonymity and desolation of northern Nevada. Originally published by St. Martin's in 1984.


Musician Jude Alls finds herself entranced
by the beauty of a secluded and mysterious feminist community when she visits a dying friend who lives nearby. She is also entranced by the charismatic Lila and the beguiling Amagune. Soon she learns the secrets of the community's religious belief, and discovers that her arrival at Circle Edge has been foretold, along with the world-altering role which is her destiny.


Publisher's Weekly calls Ackroyd's latest tale "deliciously creepy." Among the characters are Joey Hanover, a show-biz type, and his ditsy friend, Joey Hanover, a show-biz type, and his ditsy friend, "Dressed like Winston Churchill."

"Dykes, dear," Joey tells her.


A comic melancholy gothic romance which includes sex, drugs, wicked monks and black magic. The passionate hero, Armand, starts out in a monastery where he's seduced by a sainthood orphan boy who is later murdered. Later Armand flees to Paris only to become the lover of the cruel, handsome Tomaso.


This novel grew out of the author's residence, during the late 1950s and early 1960s, at Father Flanagan's Home for Boys. His fictional character Fred Gamble, committed to Boys Town by his alcoholic father, is troubled by guilt at participating in what he calls "this queer stuff." At novel's end it is unclear whether Fred, called Bambi by his classmates, succeeds in changing his sexual orientation.


Twenty-eight lesbian writers are included in this anthology which is mostly short fiction, but includes poems and excerpts from novels. Contributors include Judy Grahn, Gloria Ross, Maria Jose Delgado, Louise Moore and Nancy Tyler Glenn.

In Memory of Angel Clare. Christopher Bram. New York: Donald I. Fine, $17.95, July.

Known to his friends as Angel Clare, Clarence Laird did not find his vocation as a filmmaker until relatively late in his life. A year after his death, his friends are just beginning to put their lives back together, a task made more difficult by the presence of the boyfriend Clarence left behind, a confused young man named Michael who cannot get on with his life and cannot let go of his grief.

continued on page 9
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BEHIND THE MASK, by Kim Larabee, $7.00. Maddie Elverton is a fashionable member of English society in the early 19th century who leads a double life as a highway robber, until her secret life and her love for another woman are threatened by a young officer of the law.

TESTIMONIES, edited by Sarah Holmes, $8.00. In this new collection of coming out stories, twenty-two women of widely varying backgrounds and ages give accounts of their journeys toward self-discovery.

"These are stories with moments of truth in them. They are clear and compelling." — Seattle Gay News

CRUSH, by Jane Futcher, $7.00. It wasn't easy fitting in at an exclusive girls' school like Huntington Hill. But in her senior year, Jinx finally felt as if she belonged. Lexie — beautiful, popular Lexie — wanted her for a friend. Jinx knew she had a big crush on Lexie, and she knew she had to do something to make it go away. But Lexie had other plans. And Lexie always got her way.

"A wonderful high-school lesbian romance. I wish I had it to read in high school." — Carol Seajay, in Feminist Bookstore News

A MISTRESS MODERATELY FAIR, by Katherine Sturtevant, $9.00. Shakespearean England provides the setting for this vivid story of two women — one a playwright, the other an actress — who fall in love. Margaret Featherstone and Amy Dudley romp through a London populated by nameless thousands and the titled few in a historical romance that is entertaining.

And best researched you'll ever read.

"The reader is thoroughly charmed by Sturtevant's elegant prose and carefully conceived characters." — Publishers Weekly

MACHO SLUTS, by Pat Califia, $9.00. Pat Califia, the prolific lesbian author, has put together a stunning collection of her best erotic short fiction. She explores sexual fantasy and adventure in previously taboo territory — a lesbian's encounter with gay cops, incest, as well as various S/M and "vanilla" scenes.

"Captivating, erotic, exhilarating and unnerving. Beautifully crafted." — Bay Area Reporter

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ALYSON PUBLICATIONS Dept. P-90, 40 Plympton St., Boston, MA 02118
Judy Grahn, Caroline Griffin, etc.

For Christian it is an anxious striving for success in Crown Point, 112 pages, $17.95, September.

environs of Washington, D.C. and the parks, exotic beaches of Mexico and the political chronicles the story.

Yeo. The sixty-five

can't resist one final adventure with Margeau is happy in her new relationship, but

Sonja.


Includes poetry by Jan Clausen, Judy Grabn, Caroline Griffin, Melanie Kaye/Kantrowitz, Audre Lorde, Minnie Bruce Pratt, Adrienne Rich, Sapphire and Marg Yeo.


This first anthology of fiction by women who grew up in the south brings together stories by established writers and talented new ones: Tennesseeans Ann Allen Shockley, Alice Walker, Gayl Jones, Toni Cade Bambara, Sallie Bingham and sixteen others.

Boys in the Bars. Christopher Davis. Stamford, CT: Knights Press, $9.95 paper, August.

This collection of stories by the author of Valley of the Shadow includes "Histories," a futuristic tale that describes the beginning and ending of the AIDS crisis: "We are old now, Danny and I, Survivors, as many gay men over sixty-five are now called. No one knows exactly why, but some of us who were exposed and ending of the AIDS crisis: "We are old now, and our time is facing uncertainty about..."


Despite her perfect house and perfect family, Alice is depressed until she meets Clodagh Unwin, daughter of the local nobility. When Clodagh falls in love with and seduces Alice, the two women begin a fight against disapproval and learn to embrace independence and unconventionality.


Horace Cross is the sixteen year old son of the oldest and proudest black family in Tims Creek, North Carolina. In a night of horror and transformation, Horace's unexpectedly real demons tear his soul from his naked body and spirit it back to life. This collection of stories world's highest paid male model includes "Histories, a futuristic tale that describes the beginning..."


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THE ERA OF AIDS has united lesbians and gay men into what appears to be a happy little homosexual family. If you are new to the lesbian or gay lifestyle you might think this is the norm, that we have always been close.

But under that veneer of “family” there are strong currents of discontent and mistrust between the lesbian and gay communities. Indeed, there has always been an ongoing birth of “family” something new. Women finding themselves working so hard on AIDS are beginning to question what they are doing.

In a recent article in Outlook Magazine, Jackie Winnow, a gay and lesbian for the AIDS, wrote, “White men are just too afraid to get a disease that only affects women. We must forget about the men and focus on the women.”

She goes on to point out that more and more women’s energy is being spent on AIDS work while less and less is spent on basic issues of human rights.

While basic human rights issues such as sexual equality are ignored, we do indeed spend more and more of our time being simple “car-"cathers.” A noble cause, but one that seems to be draining our community’s political strength. And most of that draining is, yes, taken from the women’s movement. But Winnow’s address is also riddled with anti-male myth and a homophobia all its own.

Then, why do so many lesbians become AIDS caregivers? Because women were raised to take care of men and to serve them. My father once told me that.

Further, she writes: “Every day, there was an article in the newspaper about the AIDS crisis that became the National Cancer Institute. It seemed that the money going to AIDS was taken out of the cancer budget. Not the military budget, or the space budget.”

That kind of thinking, my friends, is called homophobia. Plain and simple.

What you can learn about us as a community by reading between the lines in these articles is that we lesbian women and gay men do not always share the same concerns. That there are basic differences in perspective between us.

We experience things differently because of these different perspectives. In many ways women see gay men as not as their brothers but instead as oppressors in their fight for justice. Because of our history, our cultural history, women often see gay men as symbolic of their oppression. Especially sexual oppression.

Gay sexuality, as seen by women, is a flaunting of many of the aspects of their relationship to men which they would rather do without.

Our sexuality seems focused on appearances, impersonal, short term and anonymous sex. Look at the ads and personals in any gay paper or magazine for evidence of this. And lesbian women find this threatening.

Watching the strongest “letters to the editor” about gay sex ads. In the summer issue of Outlook, we read, “If I wanted to look at gigantic penises, would I be a lesbian?”

Gay sex is equated with pornography. Not just by heterosexual society, but by some lesbians as well. The reactions are bitter, angry and hurtful. These sex ads seem to be proof that gay men, and the sexuality, are part of the system that has kept women “down” so long.

Reading about our conferences and political battles between ourselves points out the fact that we gay men that all of us really, no matter how politically aware we are) are not sensitive to the same issues that women are sensitive to. Sometimes we are insensitive. What is sexual freedom to gay men is sexual oppression to lesbian women.

Let me suggest some places that our “common ground” might be found by looking at some of Winnow’s false statements in her article: people reacted as they did, becoming caregivers, buddies, AIDS activists and members of ACT UP. Women included, not because they are “trained to take care of men,” but because the medical treatment we, as gay men, were receiving, wasn’t even human.

It is the righteous outrage at seeing such behavior toward other human beings that brought women and men into this fight for life. Not the fact that “women take care of men...”

Don’t kid yourself. If this were a disease of lesbians, the same lack of humane treatment could be expected.

Where is our common ground? Homophobia and oppression of women are related. The root of both is misogyny and heterosexism.

Straight society says that we gay men get AIDS because we are sex like women, and so break those male dominance heterosexual rules which literally put men on top. Gay men are hated because we threaten the status of other men, straight men. We don’t “keep our places” because we “act like women.”

We aren’t a threat to the American family, just a treat to the American male.

There is only one group who threaten the system of male dominance better than we gay men do, that’s lesbians — women who don’t even need men. Women who don’t need and won’t accept the given male hierarchy.

Here is our common ground. Fighting for justice against heterosexism and female dominance. Fighting for justice.

As a community we are not simply fighting to gain “private privileges” for our bedrooms. If it were that simple, if truly were a matter of privacy as so many of our leaders seem to think, it is, nobody would care and we would have every right and privilege we have asked for.

Lesbian and gay men threaten the system of male dominance that is at the heart of how our culture operates. Only by looking carefully at that fact, and considering what we can do to help the cause of women, can gay men ever expect to gain their just place in society.

THE ONE THING I am sure of, however, is that what we should do is fight between ourselves. AIDS and gay men are not the reason that monies for cancer have been cut.

We care about each other because of our ability to love. We are caregivers because that’s how we chose to react to inhumanity and injustice. Not because of how our parents brought us up, because of penis envy or Electro complexes. Our ability to put aside these differences, if only temporarily, in the name of justice and love, speaks of our humanity. We call out for justice, not revenge.

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We welcome your letters. Submissions over 500 words will be considered for publication in the Soapbox space. Letters must be signed and include the writer’s address and phone for verification. Names will be withheld on request. We reserve the right to edit for length and clarity. No defamatory material will be published. All letters become the sole property of Pyramid Light & Power and will be assumed intended for publication unless otherwise explicitly stated.

ARCHIVES

Dare is available on microfilm at the Tennessee State Library and Archives.
This Wedding really rocks
A Rock Wedding, by Jan Scarbrough. Directed by Derek Wolstonak, Tennessee Performing Arts Center, through August 26. Reviewed by JEFF ELLIS

JAN SCARBROUGHS A Rock Wedding, in its world premiere engagement at TPACs Johnson Theatre, is a funny and tuneful — although slightly uneven — rock update of an old-fashioned love story, given new life by the electrifying presence of Lani White.

While the dialogue is somewhat uneven, Scarbrough's score is spectacular. With just a couple of weak spots, the musical program — along with White's terrific performance — is the show's strongest attribute and offers a highly-sanitized look at the world of rock music.

White is superbly cast in the leading role of rock star Jackie Howard, whose trip home for her sister's wedding provides the basis for the new musical. This is definitely White's show and she seizes the opportunity to display the depth of her talents. As a singer, she's a commanding presence; as an actress, she's a beguilingly effective; as a dancer, she's amazingly lively.

The rest of the cast — especially David Lakey and Brad Kuykendall as the leading men vying for Jackie's affections — never seem able to prove themselves White's onstage equals.

The show opens with Jackie and her band, The Reflectors, in concert in either Cleveland or Cincinnati (no one seems quite sure where they are). The opening number, "Another Night, Another Song," sets the mood as Jackie reflects (no pun intended) on her life as a performer.

It's during that concert that music journalist Marshall Brenner (Lakey), assigned to do a cover story on Jackie for Music Scene Magazine, first meets the star and begins to eloquently on Jackie's effect on her audiences.

Unfortunately, "Only Rock 'n' Roll," Jackie and the Reflectors' first number together, isn't strong enough to suggest the electricity of a performer who can cause enough excitement to eclipse Neil Armstrong's first walk on the moon — Marshall's hyperbolic description of Jackie's star aura.

We learn (through the clever use of videotape) that Jackie's younger sister Ally is engaged and Jackie is returning to New Mexico for the wedding. In Jackie's fantasy, the Howards are once again gathered around the family table, singing the altogether dreadful "Once a Family." While almost all of the songs in A Rock Wedding are superb, this one sounds like a syrupy promo for a TV sitcom.

In true musical comedy style, the inevitable happens: the bride-to-be has second thoughts; the maid-of-honor falls in love; sort of an update of The Philadelphia Story. In addition to Marshall, Jackie is accompanied home by her drummer Brian Hummer.

A drink of Miss Reardon
And Miss Reardon Drinks a Little, by Paul Zindel. Directed by Les Harrison. Actors' Playhouse, through September 16. Reviewed by JEFF ELLIS

THE CHARACTERS IN Paul Zindel's And Miss Reardon Drinks a Little are not an altogether likeable bunch: they are, in turns, loud, boorish, obnoxious, funny, insightful, canny, repulsive. In short, they are like any number of people you're likely to meet on any given day.

Given the superb casting of Actors' Playhouse production, Miss Reardon is a darkly comic drama, an evocation of jealousy and near-madness.

The play's action takes place on an early October evening in the early 1970s, in the Staten Island apartment of the two Reardon sisters — Catherine and Anna — just a short time after Anna's nervous breakdown, brought on by a sexual encounter with a teenaged student. Older sister Ceil, the superintendent for the sisters' school district, has come for dinner to discuss the possible institutionalization of Anna.

This family reunion is not one filled with shared reminiscences of good times past, but rather is filled with stories of the horrors of their childhoods: the now-dead Mama whose warped views of men and herself have left an indelible stain on her daughters; the absentee father who left his family for the Ostrich woman; the early school-teaching experiences of the three sisters. This melancholy remembering of times and places gone by are at times funny and amusing, at others deeply disturbing.

The Reardon sisters, we learn, have each reacted to her victimization in different ways. Catherine "drinks a little" to forget the only person who ever loved her and ended up marrying her older sister. Ceil has become a workaholic, her entire being defined by her career. And Anna, convinced she has contracted rabies from a stray cat she found in Rome, has retreated to her own dark and depressing — yet strangely hilarious — world.

Bringing these three sisters to the stage is a...

continued on page 4

Aloha!
Everyone's invited to a South Sea Island Party!

Labor Day Weekend, Sept. 1 – 4
Friday and Saturday, Sept. 1 & 2
DANCING WITH DJ STEVE
Free leis for everyone
Wear your brightest Hawaiian shirt or your favorite grass skirt.

Sunday, Sept. 3
POLYNESIAN SHOW
10:30 & 12:30 featuring
Otila Massaro • Fetu Grabowski
Randy McDaniell

Monday, Sept. 4
OUTDOOR LUAU 7–9:30
RANDY MCDANIEL ENCORE at 10
Fire Dance • Poi Ball • Bamboo Sticks

Don't miss this weekend of exotic fun!

This Sunday night's dinner special, August 27
Grandma's meat loaf, oven-browned potatoes, fried okra and tossed salad, $3.95.

WEDNESDAY B01 Draft Night
EVERY DAY 2-4:3 Happy Hour 8 pm - 9 pm
2535 Franklin Rd, Nashville (615) 297-4571
**Classified ads and subscriptions**

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**Run for ad**
- 2 weeks $10.00
- 3 weeks $15.00
- 4 weeks $20.00
- 5 weeks $25.00

**Office use only**

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**Ad cost per week**
- $5.00
- $7.50
- $10.00
- $12.50

**x number of two-week periods**
- 2 weeks $10.00
- 3 weeks $15.00
- 4 weeks $20.00
- 5 weeks $25.00

** Classified ad total** $20.00

**Amount enclosed** $20.00

**Office use only**

- All ads prices are for two consecutive weeks. Minimum charge is $10.00 for up to 100 characters. $5.00 for up to 200 characters and an ad.
- Please print one character per line. A character is any letter, number, space or punctuation mark.
- We reserve the right to edit ads and to reject any ad. Weekly classifieds are good for 2 weeks and a minimum of $10.00. Your ad will be accepted without signature and advance payment in full. We require the signature of the advertiser.
- Response devices on ads. Responses will be mailed two weeks after the last appearance of the ad. To place your ad, write to:

  - Mike, 615 256-5830
  - Dan, 615 256-5830

**Quotes**

**Is "Suzanne" a heterosexual name?**

"It is time for all of us to wake up and smell the coffee. Pro-life and pro-choice advocates should work together to get sex education in the public school system early. This would educate our youth about contraception, realistic choices and the fact that abortion should not be used as a means of birth control. What better way to help protect both groups rights in the future?"

- Lisa Pansmalk, 23, of Nashville, in a letter to The Tennessean.

"All humans have the same human rights!"


"Payne is a heterosexual name...so are Darrell, Wade, Tommy, Peter and Dennis."

- Homosexual names, according to Suzanne Sugarbaker, played by the irresistible Della Burke, on an episode of the Emmy-nominated CBS-TV comedy series, Designing Women.

"Chester and Ralph."

- Heterosexual names, according to Suzanne Sugarbaker.

"A girl writes a school essay about her gay parents."

- "I was annoyed to find this description of an episode of The Tracey Ullman Show in a recent TV supplement. It is odd how the mere placement of quotation marks around the last word completely changes the mood of the sentence from enlightened recognition of gay parenting to petty scorn for gay people.

- "It is such a small thing, so trivial that perhaps 99% of your readers didn't notice the offensive thrust of the phrase. I suppose that the author of the description charged on such a discrepancy. But a slur, however subtly uttered or carefully hidden, remains a slur."

- "Writing 'gay' parents" is like writing 'female intellectual' or 'black professional'. In each case the quotation marks belittle individual accomplishments and reinforce group stereotypes.

- "There are, of course, many lesbians and gay mothers and fathers who are parents in every sense of the word. Such a gay couple is positively and sensitively portrayed in Ms. Ullman's program. It is unusual to find TV in the vanguard of a controversial issue while the print media drag its feet."

- Nashville Scott A. McDannott in a letter to the editor of The Tennessean.

"Honey, drag knows no season."

- Female impersonator Kelly Green, star of drag revues in Nashville, Memphis and the world, responding to a question about wearing a velvet evening gown during the summer pageant season.

- Robert Maplethorpe's controversial and sexually explicit photo show, The Perfect Moment, appropriately opened with a benefit for the Design Industries Foundation for AIDS (DIFFA). Among the opening night guests, at the Washington Project for the Arts gallery, were members of congress: Jean Lewis of Georgia, Barney Franklin and Terry Allred of Massachusetts, Ted Weiss of New York and Tom Pigott of Pennsylvania.

- From Karen Feld's syndicated "Capital Connections" newspaper column.

"But his message to the NEA.[National Endowment for the Arts] was unsuccessfully delivered. Grants that encourage controversial, innovative, offensive or irreverent art, especially if it deals with sex or religion, could lead Congress to crack down on federal support for the arts in general."

- Syndicated columnist Tom Weiner on North Carolina Senator Jesse Helms' (sometimes referred to as "the North Carolina ayatollah") effort to restrict funding for the NEA.

"For all we know, Michelangelo is burning in hell. It wouldn't surprise me to know that the Sistine Chapel artwork is just a cheap peep show when seen through heavenly eyes."

- Robert Roggen, in a letter to The Tennessean about an editorial concerning Senator Jesse Helms' view of art and obscenity.

"If Dustin Hoffman and Tom Cruise had a son together, he'd look exactly like K.D. lang."

- Bart Mitchell in a letter to the editor of San Francisco's Bay Area Reporter.

**A drink of Miss Reardon**

- continued from page 11

Precarious undertaking. Casting the three roles is a difficult task; luckily, director Les Harrison has succeeded in casting three talented women in the roles of the Reardon sisters. As Catherine, Diane Watson seems at first a bit tentative, but as the evening progresses, she gives a performance that is genuinely moving. Lisa Wolf's Cell is a portrait of cold calculation, of ambition gone awry. Wolf's superb performance does justice to Cell's icy reserve, epitomizing the "Queen Rhesus monkey" Anna claims her sister to be.

But it is Donna Stephenson who takes top-acting honors with her portrayal of the youngest sister, Anna.

Stephenson's performance is a deft blend of humor and pathos, electrically charged by the character's shadings.

In supporting roles, as the Reardons' boisterous neighbors Fleur and Bob Stein, Janet Cassarelli and Jerry Beare are effective. Cassarelli displays a fine comic touch, topped off with the right amount of desperation. Beare is the ill-tempered, lecherous thin-skinned neighbor from hell. Others in the well-cast ensemble include Helen Alkins and Rob Rogers.

Harrison's direction and set design are perfect for the intimate Actors' Playhouse setting. He totally involves the audience in the evening's events, thus making the experience a more personal one.